

M-G-M's "Double Wedding" Outgrossing "San Francisco" and "Saratoga".

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 27

TORONTO 2, CANADA

October 23rd, 1937

"Live, Love and Learn"
is a swell movie, brimful of laughs,
heart-throbs and romance.



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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

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HELLO! ooH! aM I H-A-p-P-y!

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RAY LEWIS
Editor and Publisher

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Vol. 29, No. 27

TORONTO 2, CANADA

October 23rd, 1937

GOD SAVE THE KING



T Shea's Theatre,
Toronto, on the
evening of
Monday, October 18th,
under the distinguished
patronage of His Honour,
the Lieutenant-
Governor of

Ontario, Dr. Herbert Bruce and Mrs. Bruce,
the Herbert Wilcox produced and directed picture,
"Victoria The Great" had its premiere
Toronto opening, at advanced prices.

Miss Anna Neagle, who has the honour to
portray Queen Victoria, and Mr. Herbert
Wilcox both made a personal appearance on
the stage of the theatre, after an arduous day
in which both were the guests of honour at
many functions of civic, government and social
importance.

Toronto audiences responded warmly, enthusiastically, to the picture production, catching its fine points of comedy with which the picture is plentifully interspersed, enjoying the warmth and romanticism of its appealing love story with Queen Victoria and Prince Consort as the great lovers; and rising to emotional applause at its superb climaxes in which history portrays such a spectacular and colourful, as well as a dominant part.

So keyed up was this audience which packed Shea's Theatre on a night typical of London, England, rain, heavy rain, following a day of rain, that the audience, undampened by any atmospheric conditions, lustily sang, "God Save The King", when at the conclusion of the picture, His Honor, the Lieutenant - Governor said, that perhaps the most fitting tribute to this great production of "Victoria The Great" would be for the audience to sing The National Anthem.

Toronto has never got over its critical attitude towards all that other cities, or countries deem as "great", but on this occasion Toronto really relaxed, and thoroughly enjoyed itself,

getting, in the words of the producer of the picture, every point which was in the mind of the authors and the director of "Victoria The Great".

Following the marvelous presentation which RKO Radio arranged through its New York office, in co-operation with its Toronto office, and Miss Anna Neagle and Mr. Herbert Wilcox, "Victoria The Great" continues to follow up on the momentum, for Shea's is packed from morning to night, and Mr. Jerry Shea, venerable showman, gets a "real break" in having "Victoria The Great" presented at this theatre of his, the latter which is affiliated with the Famous Players Canadian chain of theatres.

We understand the picture will play the entire Famous circuit, and that its opening in key points will follow the precedent of presentation established at Ottawa, Montreal and Toronto.

"Victoria The Great" will certainly help British Pictures generally; and make a most profitable and forceful advance agent for the big British pictures which are to come from England, from Metro-Goldwyn-Mayer's British production studios, from Twentieth-Century-Fox, Warner Brothers, Paramount, and other American producing companies' studios, all who are now engaging in British Film production.

United Artists will have the Korda pictures, Mr. Korda being a member of its Board. Regal Films will release these pictures in Canada; while Empire - Universal will release the Gaumont-British, and other British Trademarks from British studios.

Columbia Pictures, we understand, will have a program of British Pictures, also, for American distribution.



RAY



RAY LEWIS

PRESENTS

YOU CAN'T TAKE IT WITH YOU" is at present being presented at the Royal Alexander Theatre, Toronto; Sam H. Harris of theatre fame is doing the presenting. Years ago, in theatredom, the names of Sam Harris and George M. Cohan were linked as co-producers of many successful shows. But this was in the good old days when show business was as good as a circus, and everyone was as stage-struck as they are screen-struck today.

"You Can't Take It With You" is the Pulitzer Prize play of 1937, and its authors are Moss Hart and George S. Kauffman.

Its coming is particularly timely, and perhaps its story and title will prove an indirect God-send to hundred of people, who have gone down into the Abyss financially in this 1937 market crash, so reminiscent of November of 1929.

No stage play or screen play ever presented more pathos, bathos, comedy or tragedy, than did our brokers' offices during the last few days.

Men cried, threw chairs at each other, a few jumped out of windows, because they did not realize that the philosophy of "You Can't Take It With You", means "money".

OUR moving picture stocks, which have withstood a good many shocks, within, and without the Industry of Motion Pictures, took a few "nose-dives" with the rest of the market, and succeeded in reaching new lows.

However, when one takes a survey of the dividend-paying stocks, some of them with more money behind each share, than they are selling for on this crazy market, one should not be surprised at the drop of the Motion Picture stocks.

Many men, and families will be poorer financially after this stock market selling panic, but if they retain their sense of humour, and remember that there is no investment which yields a better return than the investment in oneself, which gives and ensures good health and the power to recreate that which has been lost, the power to work, to make the necessary money for necessities and luxuries of life, one will adjust oneself mentally to stock market crashes as one adjusts one's legs to maintaining the body at an equilibrium when crossing the ocean, following that well-known practice of acquiring "sea-legs". It is well to acquire a stock-market-crash brain!

Someone said, and thousands have repeated it, "The best things in life are free"!

YOU and you, all of us who have saved up, and those who have had no need to save, being blessed with a rich man's table, spend our savings, our dividends, our income, or capital to cross by air, by sea, by land, continents, for the purpose of looking at countries famed for their beauty of landscape, for their mountains, for their lakes, their rivers, their gardens, a beauty which GOD GAVE FREE TO RICH AND POOR!

We visit galleries, cathedrals, public buildings to admire the miracle of their architectural structure, and the masterpieces which they contain, the buildings and the masterpieces are there for us to behold, BECAUSE THE MEN WHO CONCEIVED THEM HAD THE POWER TO EXPRESS IN CONCRETE FORM THE DIVINITY OF THEIR CREATIVE FORCE!

These powers of creation remain with us, when money, and the paper which it represents, gold-engraved certificates, appear like mere "scraps of paper". THEY REMAIN, IF WE DO NOT FEEL THAT IN LOSING THE "SCRAPS OF PAPER" WE HAVE LOST EVERYTHING.

IT is quite true that men lose their head, when their financial securities are swept away, because they have children whom they have been endeavoring to protect economically, or a wife, an aged mother and father, or other dependents.

The fright, that those who are so dependent upon us, are now more dependent than ever on what we can do to protect them, should not frighten us out of our wits, but rather inspire us to gather our wits about us, and once more assail life.

We are all too greedy, some of us are not only gourmands in our avaricious desire to acquire wealth, but we are hogs, more swinish in our manners and appearance than were Circe's swine, who forgot the quest which sent Ulysses forth to conquest, remaining to wallow in the Lust of Lust, whatever that lust might be, gold or flesh!

I wonder what people think (those who do think, and have any faith) God is doing during all this killing of innocent people for the lust
(Continued on Page 11)

DIGEST REVIEWS AND PREVIEWS

Loew's Theatre - Manager Jules Bernstein

"BIG CITY"

METRO-GOLDWYN-MAYER



"Jay L."

Dean. That these sporting idols are only seen for a few brief moments at the end of the picture should not deter exhibitors from taking advantage of their presence in the cast.

WHEN Spencer Tracy, an independent taxi-driver, and a leader of the independents in a taxi-war, is deemed by the authorities to be responsible for a bombing, actually engineered by gangsters, his wife is to be deported in order to bring peace to the rival taxi factions. Just before the boat is due to sail, Tracy learns the true facts of the bombing, and rushes to Jack Dempsey's restaurant, where the mayor is presiding at a banquet for sporting luminaries. Stirred by his appeal, the guests at the banquet rush to Tracy's aid, and with the mayor in tow, speed to the wharf, in time to beat up a bunch of the gangsters responsible for the trouble, and in time to get Miss Rainer into an ambulance, where, on the way to a hospital, her baby is born.

THE picture is full of red-blooded action, with the free-for-all on the wharf, the finishing touch. The conflict is realistic to the extreme, in fact, a couple of times during the brawl, your reviewer felt a distinct pain in the diaphragm, when a blow was struck.

ACTING the whole cast is first class, with, of course, the performances of Spencer Tracy and Luise Rainer superb. Poor Luise, she seems to be always suffering, and this is no exception. Her finest work comes at the end of the picture, as she undergoes the pains prior to the birth of her son; in those scenes she is truly remarkable. Of the supporting cast, we particularly liked Charley Grapewin as the mayor, and Janet Beecher, Eddie Quillan and Victor Varconi head the rest of the list.

DIRECTION by Frank Borzage is fast, speeding up particularly towards the end. Norman Krasna produced, from an original story by none other than Norman Krasna.

THE famous figures of sport in the finale are Jack Dempsey, James J. Jeffries, Jimmy McLarnin, Maxie Rosenbloom, Jim Thorpe, Frank Wykoff, Jackie Fields, Man Mountain Dean, Gus Sonnenberg, George Godfrey, Joe Rivers, Cotton Warburton, Bull Montana, Snowy Baker and Taski Hagio.

Shea's Hippodrome - Manager Jerry Shea

"VICTORIA THE GREAT"

HERBERT WILCOX - RKO RADIO



Anna Neagle as Queen Victoria, and Anton Walbrook as Prince Albert.

PRODUCED and directed by Herbert Wilcox from the screen play by Miles Malleon and Charles de Grandcourt, "Victoria The Great" is the biggest thing to appear on the British Film Production horizon since its inception. Here is a picture, conceived and produced in England, with British artists and technicians, that can rank with the best that Hollywood has given us.

LEST exhibitors and public get the idea that "Victoria The Great" is purely a historical document, let me explain, that first and foremost, "Victoria The Great" is a love story, depicting a romance as tender as that of "Romeo and Juliet", without the latter's tragic ending. The love which Victoria bore for her Prince Consort, Albert, and the latter's deep affection for his lovely wife, makes one of the most moving love idylls the screen has ever had the honour to present.

TO Miss Anna Neagle, we wish to give a vote of thanks, for the most inspiring performance we have ever seen given by a British woman star. Her performance is nothing short of superb, and her role in this picture will undoubtedly establish her as England's No. 1 feminine star.

RUNNING Miss Neagle a close second is Anton Walbrook, familiar to Canadian audiences for his role as Michael Strogoff, in "The Soldier and the Lady". Walbrook's Prince Albert is a flawless and admirable portrayal of the "most hated man in England", and one that is certain to bring upon his head innumerable offers from U.S. producing organizations. And since this picture is guaranteed to be historically correct, the spirit of the dead Prince, should get down on his knees and thank Mr. Wilcox and Mr. Walbrook, for finally making the true story of his life as Prince Consort public to the English peoples. Little has been written of Albert in the history books, but after this picture, there will probably be a deluge of books on the life of Prince Albert, painting him in glowing colours such as he had never before enjoyed.

THE beauty of Miss Neagle's performance is its utter simplicity. Her performance gives the impression that during the filming of this picture, she was not simply acting the part, but living it. No greater tribute could have been given than that which was accorded this fine actress at the gala premiere in Toronto, when at the end of the picture, the audience rose and applauded long and loud, in appreciation of her fine work.

(Continued on Page 6)

RKO Radio's "Stage Door" Held Over For 3rd Week, Radio City Music Hall.

LONDON ROUNDAABOUT

BY DENNISON THORNTON

FIRST London impressions of overseas visitors are usually interesting, especially if a visitor happens to be a sound, observing and intelligent fellow like Mr. N. B. Zimmerman.

Mr. Zimmerman, who is ace staff writer of the "Winnipeg Evening Tribune", and who knows good wine when he tastes it, has travelled in most parts of the North American continent. He has seen big cities and small cities, towns, hamlets and settlements.

Now he has been seeing Britain for the first time, and he thinks London is the grandest city of them all. I know this because he told me so himself; and I have known him for a sufficient number of years to realize that he is nothing if he isn't frank.

He has been seeking the inspiration of the English countryside, too, though if you press him down to it he will admit that the Lake of the Woods around Kenora, Ont., still takes some beating.

OVER a glass of Elvino's oldest and best, Mr. Zimmerman smacked his lips and set his hat at a rakish angle as he warmed to the subject.

"New York", he said caressing his wine glass — "New York is impressive and spectacular. It stands as a mighty symbol of twentieth-century achievement—flashy, noisy, restless, with great buildings that reach up to the sky and make you catch your breath and fill you with wonder. But its architectural and sightseeing novelties quickly wear off, and when they do what is there left?"

"Now London, on the other hand, is big and sprawling. As a city it is certainly not impressive. It is old and rather shabby and a bit of a jumble — but it is GREAT! What color! What romance! It is steeped in the glamour of history and tradition. It has atmosphere, INDIVIDUALITY. Its people are individual. Even its errand boys are individual.

"There is romance at every corner. You stroll down a quiet little turning somewhere near the noisy Strand and suddenly, under your feet, is a tablet — 'Here Lies Oliver Goldsmith'. Marvelous!"

MR. ZIMMERMAN took another sip at his "oldest and best" and then uttered an emphatic "BUT". One sensed at once there was something wrong. Criticism, held in check and very impatient, was about to be unleashed.

"But", he repeated, "London has one awful curse — dogs! Why the place is a dog's paradise! There must be more dogs on the loose in one London street than in one whole North American city."

MR. ZIMMERMAN, who used to be film and dramatic critic of his paper, sees a tremendous future for British pictures if producers will only keep their heads and concentrate on quality. It is a serious subject with him.

He has two grouses—British scenarios and sound. He said: "In some British films it has been almost impossible to make head or tail of the story. There has been no continuity. This is obviously the fault of scenarioists who have not yet mastered their art. During the script preparation stage of a Hollywood production, they develop the story so clearly that when it is screened the meanest intelligence can follow it with ease.

"There is room for improvement, too, in British sound", he said. "Sound systems in most English studios are the same as those in Hollywood. Which shows that

the trouble is not with the system but with the recording engineer."

HERE Mr. Zimmerman suddenly examined his watch and drained his glass all in one movement.

"Can you direct me to Bevis Marks?" he asked. I said I couldn't, that I had only been in London three years, but that maybe the waiter could. The waiter couldn't, but said perhaps the head-waiter could. The headwaiter couldn't either. He had only lived in London twenty-seven years so he couldn't be expected to know.

Mr. Zimmerman adjusted his hat and suggested we might start enquiries outside. We stepped into Piccadilly and approached a man at a bus stop.

"Bevis Marks? The Synagogue?" asked the stranger. Mr. Zimmerman nodded. "Why, to be sure, take a bus to Aldgate," said the guide giving full directions.

That man was an American!

* * *

DIGEST REVIEWS AND PREVIEW

(Continued from Page 5)

OUTSTANDING among the supporting cast is H. B. Warner's interpretation of the kindly Lord Melbourne. His was a polished and brilliant portrayal that will gain him much by way of future casting. Mary Morris, prominent on the English stage, makes a convincingly arrogant Duchess of Kent, mother to Queen Victoria. Derrick De Marney and Hugh Miller both come in for two excellent bits, the former portraying Disraeli as a young man, and the latter the famous English statesman, when older. Others in the cast deserving special mention include Walter Rilla as Prince Ernest, Albert's brother, Greta Wegener as the Baroness Lehzen, Felix Aylmer as Lord Palmerston, and Arthur Young as Gladstone.

THE picture traces the life of Victoria from the time she is first told she is Queen, up to her Golden Jubilee, the latter ceremonies being beautifully photographed in Technicolor. Picture concentrates on her life with Albert, first as a happy young bride, and later as a middle-aged Queen, and mother, as much in love with her prince husband as ever. Many historical scenes are pictured, including the occasion when war with the United States seemed eminent, and was only avoided by the tact and understanding of the Queen and the Prince Consort.

THE picture will have tremendous appeal to all British subjects, and should prove of more than ordinary interest to Americans, coming as it does so closely upon the Duke of Windsor story and the recent coronation of King George VI, both of which aroused extraordinary interest in the United States. Mr. Wilcox is to be heartily congratulated for his courage and foresight in producing this subject, and RKO Radio are deserving of no less praise for their achievement in securing the world distribution rights of "Victoria The Great".

"*Jay L.*"



"Victoria the Great"

THE STORY OF THE HERBERT WILCOX - RKO RADIO PRODUCTION
AS TOLD BY RAY LEWIS

THE first instalment of the story of "Victoria The Great", as produced at the Denham Studios, London, by Herbert Wilcox, with world-wide distribution by RKO Radio Pictures, appeared in the issue of October 9th of The Canadian Moving Picture Digest.

The screen play is by Miles Mallison and Charles de Grandcourt. Anna Neagle, leading British Film star, has the honour to portray Queen Victoria, and Anton Walbrook has the honour to portray Prince Albert, the Queen's Royal Consort.

The opening chapters present scenes in which the Lord Chamberlain and the Archbishop of Canterbury, in the early hours of the morning of June 21st, 1837, arrive at Kensington Palace, having driven all night by carriage from Windsor Castle, to acquaint the Princess Victoria that her Uncle, King William IV, has passed away, and that she is Queen of England.

Having delivered their message, the picture follows through to the Proclamation, the introduction of Lord Melbourne, Prime Minister, and the advice to him by Queen Victoria that she wishes to retain him as her prime minister, and to retain his cabinet.

Stockmar advises the Queen just what to say to Lord Melbourne, adding that this is in accordance with the wishes of her Uncle Leopold, King of the Belgians; but Victoria sees in Lord Melbourne a friend, and establishes a friendship when she whispers to him, "I hope I will do well".

Brilliant scenes of the coronation of Queen Victoria on June 28th, 1838, follow, and the record of this magnificent ceremonial, is found in the personal diaries of the Queen, from which pages Mr. Wilcox was enabled to secure the material for the Coronation scenes in his production.

In the issue of October 16th, The Digest relates how Lord Melbourne, aided by Uncle Leopold, has brought about the meeting between Queen Victoria and her royal cousin, Prince Albert. The Queen immediately evinces a particularly warm interest in her cousin, who soon becomes her husband, and the Prince Consort, amidst scenes of much rejoicing by the people of England.

—EDITOR

"Victoria The Great"

THE wedding day, celebrated on February 10th, 1840, clearly reveals that this is a marriage of love, although behind the scenes, Lord Melbourne, reputed to be the most wily of Victoria's ministers, aided and abetted by the King of the Belgians, brings about this royal match.

That a King and a Prime Minister were both intent upon this royal union, became a secondary consideration to a Queen, and a Prince, who knew that before all things, the most important and compelling was their love for each other.

The Courtship of Victoria and Albert

THEIR courtship, their marriage was as romantic a consummation of love, as the union of any two lovers, who knew no other affinity of attraction than that divine force which draws two lovers together, until their lips meet to seal their love.

In "Victoria The Great", Herbert Wilcox reveals, through many scenes, a story of love, love in a palace, a castle, love which in its moments of bliss and happiness, forgets the pomp and circumstance of majesty, forgets the weight of Crown, the cares of State, conflicts with the ministry, civil war within the Empire, rumours of



Lord and Lady Tweedsmuir and party leaving the Regent Theatre, Ottawa, after the North American premiere of "Victoria The Great".

Prime Minister Wm. Lyon MacKenzie King and party after the Ottawa gala premiere of "Victoria The Great".

Scene outside the Regent Theatre, Ottawa, occasion of the North American premiere of "Victoria The Great".

War, hunger strikes, for the peace of a quiet hour, the security of a husband's arms, to which "your little wife", as Queen Victoria was happy to call herself, could go. It is this simple, human side of Majesty which we, who love romance, most dearly love.

Albert Adored Victoria

QUEEN VICTORIA was only eighteen! Prince Albert, young enough to be romantic, was, in addition, a musician, a scholar, sentimental, with that sentimentalism which is a part of the Southern German nature. He was good-looking, he danced well, and he adored Victoria, and even at the risk of his own life, sought to shield and to help her, to mould her character away from the influence of her German mother, the latter who had always sought to repress her to her own will.

From the Queen's own diaries, and from other records, there is revealed a love story as beautifully intense, as full of sacrifice, as the sweetest love story ever told.

The Sweetest Love Story Ever Told

AS we see this love story revealed through the artistry of Anna Neagle and Anton Walbrook, under the understanding direction of Herbert Wilcox, as we follow the dramatization of a romance which is history, and which the authors of the screen play so beautifully captured from the very Confessional of the Queen, from her personal diaries, we sense what these two lovers felt, when, having said their farewell to well-wishers, they were at last alone, and could, in the seclusion of their carriage, enjoy "kisses balmier than half-opening buds of April".

As Victoria and Albert rest after a morning's ride, in a wooded retreat, their throne a grassy mound, their canopy the lacery of leaves from overhanging boughs of trees, trees who know all the secrets of lovers, and which have such an understanding of love, it is difficult for Victoria to arouse herself to affairs of Parliament, affairs of State, and yet her honeymoon is shortened by her sense of duty as Queen.

Albert sings her the love-songs he has learned in Germany, and Victoria, when she is not singing with him, is intent on revealing to Albert how much loves him.

The Honeymooners

AS Albert lies full-length upon the grass, his head pillowed in Victoria's lap, she bends over him, and we hear in the very song of the birds, the poetry of their love, Tennyson's poetic words of understanding, "Many an evening by the waters did we watch the stately ships, and our spirits rush'd together at the touching of the lips".

From contemporary letters, from records, the reconstruction of that period of history covering the reign of Queen Victoria, subjected to microscopic research, is unfolded in the charming intimate scenes which make the production of "Victoria The Great" brimful of happy incidents, tragic moments, human frailties, national and world-wide reaching events.

The Train Journey

FOR instance, the honeymoon of the Queen and Prince Albert furnishes an opportunity to introduce the Queen's first railway journey, and the picture reveals a century-old locomotive, with coaches, which were borrowed by Mr. Wilcox from the L.M.S. and reconditioned for running.

As the honeymooners prepare to board this train, many amusing incidents take place. Lord Melbourne, in conversation with Sir Robert Peel, the latter now Prime Minister of England, reveals his concern, that the Queen should be travelling in such a risky manner. "Fifteen miles an hour, scandalous. They'll never get me in one of those contraptions."

We get our first glimpse of the Queen's "Bobbies", so named by Sir Robert Peel. Queen Victoria looks at them, "A fine body of men", she remarks, and repeats, "Bobbies Bobbies, I like that".



Left to Right—Mr. Barret S. McCormick, Director of Advertising and Publicity, RKO Radio Pictures; Mr. C. Haustier, London (Eng.) Star; Miss Anna Neagle; Mr. Herbert Wilcox; Mr. Ralph Rolan, Special Exploitation Department, RKO Radio Pictures; Col. Eakin, Victoria Rifles; Hon. Col. Starke, Victoria Rifles.

Miss Anna Neagle, with officers of the Victoria Rifles.

The Earl of Albermarle, who is in charge of all equipment of the Queen, informs the engineer and fireman of the train, that if the Queen were travelling in a Christian manner, he would be in charge, "But whether or not, I am here to see, that this THING is in good running order, and whether or not, I shall accompany the Queen as it has always been my custom".

His Lordship Oversees The Train

THE Earl of Albermarle takes his place behind the engine, and is soon followed by the Queen's coachman, the latter who insists on riding upon a seat, high up on the coach of the train, from which eminence he can survey the passing landscape, but from which pedestal he is right in line of the smoke which comes from the engine, and very soon his face, and gold-braided attire, are sooty black!

In "Victoria The Great", history is not only relived through a long list of historical characters, who introduce such illustrious Victorians as Lord Melbourne, the Duke of Wellington, Sir Robert Peel, Palmerston, Gladstone, Disraeli, Abraham Lincoln, John Bright, Joseph Chamberlain, Cecil Rhodes, John Brown, etc., but history has been rebuilt.

Palaces of Kings and Queens

INTERIORS and exteriors of such world-famous buildings as Buckingham Palace, St. James' Palace, Kensington Palace, Windsor Castle, Balmoral Castle, Westminster Abbey, The House of Commons, Covent Garden Opera House, used in "Victoria The Great", with all the detail of their amazing furnishings, their decorations, were only possible through the cooperation of the Authorities, who made it possible to reconstruct the very palaces, castles and buildings, including their private apartments for public view, for the first time, no doubt, in history.

Photographs were taken of actual settings, and these had to be reconstructed from old prints, paintings, and drawings to be authentic reproductions of a period which dated back a hundred years ago.

Kensington Palace

KENSINGTON PALACE stands West of Hyde Park. It is described as a London "backwater", set in a rural background, with gardens primly reminiscent of the Dutch William, who reigned as King of England, and who had these gardens laid out.

It is this very King William, and his Queen Mary, who purchased Kensington from a grandson of Heneage Finch, the latter who was Speaker of the House of Commons during the reign of Charles I, who are responsible for setting the fashion for the gardens of



Left to Right—Mr. Ned E. Depinet, Vice-President RKO Radio Pictures, Mr. Leo M. Devaney, General Manager for Canada of RKO Radio Pictures, Mr. Herbert Wilcox, Lady Floud, Sir Frances Floud, British High Commissioner to Canada, Miss Anna Neagle, and Brig. General Winters of the Canadian Red Cross.



"VICTORIA THE GREAT"

The Story of the Herbert Wilcox - RKO Production
As told by Ray Lewis.

England, for it was at Kensington that King William and Queen Mary lived a life of simple domesticity, devoting much of their spare time from affairs of State, to the care of their flower gardens.

St. James' Palace

ST. JAMES' PALACE, where, in the Herbert Wilcox production, is presented the scene in which Queen Victoria hears the proclamation proclaiming her Queen, and receives her prime minister, Lord Melbourne, is the official court of England's Sovereign, as Buckingham Palace is the Sovereign's official home.

When the Tower of London was the home of the Kings and Queens of England, covering a period of over five hundred years, St. James' Palace was a hospital and a nunnery.

Public-spirited citizens of the City of London, some time before the year 1100, built a leper-house on the site which was linked up with the marsh, on which was built the City of Westminster. The leper-house was dedicated to St. James the Less, for the habitation of fourteen leprous maidens. Eight brethren were later added, to perform Divine Service, as recorded in Lewis Broad's book, "The Crowning of a King".

The Origin of Mayfair

IT is interesting to note that Mayfair, so familiar to Londoners, and to London visitors, as associated with the name of London's most fashionable of hotels, and districts, had its origin from a privilege granted by Edward I, who gave permission for a fair to be held, in aid of the St. James' Hospital, on the six days following the Eve of St. James. The festival of St. James is always observed on May 1st.

Henry VIII Makes St. James'

The Abode of Kings

DURING the March of Time, the Hospital became a convent, in which lived sisters of piety and charity. It was Henry VIII who pensioned off the sisters, granting them other lands for those which they lost. Henry VIII built a mansion, and laid out a park on the site of St. James', which became known as the King's Manor of Westminster.

The Stuarts made it a Royal Abode, the Roundheads made it a royal prison, for it was out of the doors of St. James', that King Charles I walked, that January of 1649, to

Whitehall, where stood the scaffold upon which he mounted, to place his head upon the executioner's block.

The palaces and castles in the Herbert Wilcox production of "Victoria The Great", are abundantly supplied with history; indeed each room could tell a tale as adventurous as the Quest of the Holy Grail, related by the knights of King Arthur's Round Table!

Buckingham Palace of "Victoria The Great"

BUCKINGHAM PALACE, the London home of English monarchs, Buckingham of Buckingham, what's in a name?

This one is associated with the memory of a duke, friend of Charles II, who faithfully served James II, and was a favorite of Queen Anne. Many scenes of "Victoria The Great", are given their setting in Buckingham Palace, which palace became the residence of English Sovereigns, because King James, the first of the line of Stuarts to occupy the throne of England, tried to establish a silk industry in England, by planting thousands of mulberry trees upon four acres of land taken out of St. James' Park for this purpose. Myriads of silkworms were imported by the King. The mistake the King made, was in his selection of mulberry trees. His trees produced fruit, being black mulberries, in place of the white leaf upon which the silk-worm thrives.

(Continued Next Week)



Left to Right—Mayor Stanley Lewis of Ottawa, Herbert Wilcox, Miss Anna Neagle and Mr. N. Depinet, on the occasion of the arrival in Ottawa of Miss Neagle and Mr. Wilcox for the gala premiere of "Victoria The Great".



Queen Victoria and Prince Albert listen to the playing of Mendelssohn's "Spring Song".

Prince Albert plays the piano for his lovely wife, Victoria.

Albert shields Victoria with his own body against an assassin's bullet.

Abraham Lincoln informs his cabinet that war with England has been averted.

BRITISH FILM DIGEST

BY WARD SHAFTESBURY

LAST week, an alarming story headlined itself across the pages of a great National daily. It said, in effect, that the famous Denham Studios—London Films' modern and elaborate film factory—will soon close down, and, more astounding still, that London Films' production program will be suspended. Seton Margrave, one of London's best-known film journalists, rumoured the news that Alexander Korda, presiding genius of L.F. and without doubt, one of the most talented of England's film producers, is contemplating a six months holiday and that during that period, Denham will be closed and all production cease.

Mr. Korda was not slow to emphatically deny the truth of these rumours. Said Mr. Korda, "Studios are functioning with pictures of my own company, Metro-Goldwyn-Mayer and 20th Century-Fox, and will continue to do so without interruption. A new London Film will go into production next Monday and others will automatically follow." Korda admitted intending a holiday but of six weeks, not months, duration.

Newspaper rumours anent the film business are almost as prolific as those regarding the threat of War. One learns to take them all with a fairly large grain of salt. However, reputable journalists are usually very careful not to make announcements of importance without investigating the source of information. So many variant rumours are abroad concerning Korda's plans that it is not at all surprising that Margrave's startling pronouncements came into being — and though it may not be the complete story, I am inclined to view it only with a guarded scepticism and not dismiss it entirely. We shall have to wait and see.

It would certainly be tragic if London Films — the most respected name in British Film Production — lost its being. Korda has always striven to attain to a very high quality in his film product and such excellent pictures as "Sanders of the River", "The Scarlet Pimpernel", "The Ghost Goes West", "Elephant Boy" and many others have had their origin in his studios.

I sincerely hope that this amazing rumour is an empty one and that London Films will continue to produce pictures that to my mind are as fine as any made in England.

Laughton to Star in Newspaper Drama

THE "Morning Post", famous old London newspaper has just closed down and Erich Pommer of Mayflower Pictures announces that he is going to star Charles Laughton in a drama of English newspapers based on the Post's decease. Laughton will play the part of the son of a newspaperman on a historic Fleet Street journal, and the story will tell of his career on the paper. Bartlett Cormack, who wrote the script of "Vessel of Wrath" which Laughton and Pommer have just completed is responsible for the idea of this new picture. It sounds like a good one. It certainly gets away from the trite tales we have been used to in English pictures.

Wilcox to Use Madame Tussaud as Film Subject

FIRST fruit of the six million pound contract signed between Herbert Wilcox and RKO will be "The Romance of Madame Tussaud", based on the book by her grandson, Louis Tussaud. Everyone has heard of Madame Tussaud's — it is the most famous waxworks in the world — and rightly so. Madame Tussaud was a French woman of noble birth who served her apprenticeship during the French Revolution. Her task was not a pleasant one — she was compelled to make wax models of the heads of the French aristocracy after their execution beneath the guillotine. At present her descendants have a remarkable exhibition in London just beyond the Baker Street tube station on Marleybone Road. It is an astoundingly lifelike exhibition. I remember as a child visiting Madame Tussaud's and approaching an attendant on the staircase to ask directions, only to find that I was talking to a wax model. It was only recently that I plucked up enough courage to visit the famous "Chamber of Horrors" in the basement of the exhibition — one walks down into a dungeon-like compartment where are displayed, in gruesome life-likeness, the notorious murderers of the last few decades and their victims — other ghastly sights are there — relics of the most terrible crimes of the century — it is not a healthy place for children. Madame Tussaud should make a fascinating subject for a film — Mr. Wilcox intends to produce the picture in technicolor — it should be very successful.

* * *

RAY PRESENTS

(Continued from Page 4)

of greed, and the pursuit of wealth, because no one can fool anyone who is mentally conscious, that the wars in Abyssinia, in Spain, in China, were conceived and carried out, and are being perpetrated for any other purpose but Greed, and that the Stock Market murders are being committed for any other purpose than financial murder.

"You Can't Take It With You"; just think of that, invest in yourself, keep your body healthy, and your vision clear to behold the beauty of life, let go of yourself; and WHAT YOU HAVE WITHIN YOURSELF TO GIVE, no man, nor human power can take away from you, or from yours.



Grace Moore To Talk Picture Deal With Samuel Goldwyn.

"MY KINGDOM FOR A HORSE"



UGH!

SWING WIDE THE DOORS OF THE PADDED PALACE!
... HERE COMES JOE E., THE GOOFY-LEADER OF
A ROYAL RAVE-OLUTION! ... SEE THE CAVERN-
MOUTHED COMIC AS THE NUTTIEST NEWSHAWK
WHO EVER SCOOPED THE WORLD-BY ACCIDENT
... IN A DIZZY DRAMMER OF A DATEABLE DAME
IN DISTRESS, AND A DEEP-DYED ASSASSIN'S PLOT
THAT WILL SHIVER YOUR FUNNYBONE!

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presents

JOE E. BROWN

IN

FIT FOR A KING



WITH

HELEN MACK

PAUL KELLY

AN EDWARD SEDGWICK PRODUCTION

SCREEN PLAY BY RICHARD FLOURNOY

DISTRIBUTED BY RKO RADIO PICTURES

WASHINGTON FILM DIGEST

BY GEORGE W. MEHRTENS

WASHINGTON, D.C., Oct. 15—(CTP)

DECLARING that motion pictures must possess "world appeal" in order to retain foreign markets, the United States Department of Commerce in a special motion picture survey released here this week emphasized the new attempts of numerous Governments to restrict imports of American made movies.

"The American motion picture industry," the survey points out, "fully cognizant of the ulterior motives behind the creation of these legislative barriers has but one weapon with which to combat these obstacles."

The weapon, the Department states, is the production of pictures with an international appeal which are so obviously superior in their technique and story value that foreign audiences will insist upon seeing them. It is expected that such action will result in foreign governments being forced either to modify or remove legislation barriers directed against United States films.

Nuisance Taxes to be Modified

WITH the calling of the special session of Congress by the President recently, taxation authorities up on capital hill declared that a special movement would soon get under way to at least modify admissions taxes along with other so-called nuisance taxes.

The House Ways and Means Committee authority said Michigan's Congressman John D. Dingell, who led the fight last session to attempt to reduce time-limit on nuisance taxes, was expected to press the battle for modification at the coming special session opening in November.

The strategy would be to keep the issue alive until the regular second session opening in January when the issue would be "good campaign politics" in different sections. Dingell who is a United States Representative from Detroit, Michigan, will wage his battle primarily in the interest of the automobile industry, but favors the bloc of leadership on the part of all Congressmen interested in the modification or reduction of different nuisance taxes.

At the same time the possibility was expressed that the Administration may seize an early opportunity to modify and adjust "nuisance taxes", including admission taxes, following the White House Conference which was held shortly after the President's speech calling the special session. The conference was attended by the President, Secretary of Treasury Morgenthau, Congressman Doughton, Chairman of the House Ways and Means Committee, and Congressman Fred M. Vinson, Chairman of the House Ways and Means Sub-Committee handling taxation.

Pending film measures which could be taken up at the special session, if the opportunity afforded but which are generally conceded to go over to the regular January session, include the Hobbs and Dies resolutions to investigate the Hays Office and the entire motion picture in-

dustry; The creation of a federal film commission and censorship in production by Congressman Culkin, of New York; license tax for the district of Columbia Amusements by Congressman Collins of Mississippi; creation of an office of motion pictures as clearing agency for governmental films by Congressman Shulte, of Indiana.

There is also one school of thought in the nation's Capital which sees Congress joining with the Department of Justice on a general investigation of the so-called trusts. Meanwhile Congressman Pettengill, of Indiana, sponsor of the controversial block-booking measure, has already pledged himself to employ special session to get his bill up for hearing on the House Ways and Means Committee calendar in time for possible general house action at the regular session opening next January. Pettengill some time ago announced his retirement at the end of this Congress but his movie interest is still strong.

As is the case with the opening of any session of Congress special or otherwise, interest runs high regarding the possibilities for the old war horse Copyright legislation. After a rather pleasant personal chat with Senator F. Ryan Duffy, of Wisconsin, and sponsor of the Copyright measure in the Upper House, this correspondent was left with the impression that the Senator expects to get action this session "or else".

The Senator was in the city only a matter of hours tending to some early Senate business, but one thing was made plain and that was he is more determined than ever to "stop fooling around with copyright".

"That legislation should and will be passed if I have anything to do about it," Duffy said. Asked if he expected to turn the miracle during the special session Duffy said he was doubtful, but that he could at least get the ball rolling for the regular session.

Motion Pictures Eliminated from Patman Monopoly Bill

A SPOKESMAN for the National Retail Dry Goods Association this week confirmed previous statements of Congressman Wright Patman, Texas author of the Patman Act, that motion pictures and radio would be eliminated in Patman's new prospective bill which would seek to restrain any corporation from operating retail outlets in more than one state.

Washington, in the light of the President's anti-monopoly fireside speech, is now scanning advance prospective drafts of the proposed measure.

The new bill Patman is now pondering would supplement the existing Clayton Act against monopolies and specifically would brand it "unlawful for any corporation to own retail outlets in any other state in which it is incorporated".

A year ago Patman had drawn up a proposed bill seeking to break up chain houses by classifying exhibition as "retail selling". This was later withdrawn and Patman still later said he believed the Motion Picture Industry was in the Communication field.

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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

20th Century-Fox's "Life Begins In College", Smash Hit, Roxy, N.Y.

SHOOTING THE STARS

RONALD COLMAN will appear under the HAL ROACH banner in the forthcoming ROACH - M - G - M production "FANCY FREE", an original story by ERIC HATCH, author of "My Man Godfrey"; no further casting is announced . . . "MR. BOGGS STEPS OUT" will be the release title of the GRAND NATIONAL production starring STUART ERWIN, previously called "Mr. Boggs Buys a Barrel"; in support of Erwin are Helen Chandler, Toby Wing, Tully Marshall and Otis Harlan . . . "HOT AND HAPPY" has been decided upon as the release title of the new SONJA HENIE musical, which went into production at 20TH CENTURY - FOX studios under the tentative name, "Break, Butter and Rhythm"; DON AMECHE is co-starred . . . "CHARLIE MCCARTHY", famous dummy-partner of ventriloquist EDGAR BERGEN is scheduled to do a harmony duet with PHIL BAKER in "THE GOLDWYN FOLLIES"; they will sing "I LOVE RHYME", one of the later GEORGE GERSHWIN'S numbers; "The Goldwyn Follies" will be released through United Artists . . . GINGER ROGERS has concluded her short vacation and has gone to work in a solo starring vehicle, "HAVING A WONDERFUL TIME"; Douglas Fairbanks, Jr., arrived in Hollywood last week from England to play opposite Miss Rogers in the RKO Radio version of the famous Broadway stage play; Al Santell is directing . . . EDMUND GOULDING, who recently won a long-term directorial contract with WARNER BROS., will direct "STUDIO CLUB" as his next assignment, with an all-star cast headed by OLIVIA DE

HAVILLAND and ANITA LOUISE; Peter Milne and Ring Lardner Jr., are now busy on the screen-play for "Studio Club", and further details of the casting will be announced soon . . . marking a sharp departure from roles which have type him as a buffoon, TED HEALY has been given a most dramatic part in the new M-G-M production, "BENEFITS FORGOT", starring WALTER HUSTON; in supporting roles are Beulah Bondi and Lewis Stone; CLARENCE



One of M-G-M's most talented stars, Myrna Loy, currently co-starred in "Double Wedding", with William Powell. Her next picture will be "The Four Marys".

BROWN will direct . . . completing the list of eight productions now before the cameras at the RKO RADIO studios is the fifth GENE RAYMOND - ANN SOTHERN co-starring vehicle, "SHE'S GOT THAT SWING", with Victor Moore, Helen Broderick, Parkyakarkus and Billy Gilbert . . . HAROLD HUBER, who played a "heavy" role in "Love Under Fire" has been cast as a police official in the new Charlie Chan picture, "CHARLIE CHAN AT MONTE CARLO", which is now in production at 20TH CENTURY-FOX with WARNER OLAND in the title role . . . HELEN TWELVETREES will return to pictures after a two years' absence, as the feminine lead in "HOLLYWOOD ROUNDUP", the first of a series of COLUMBIA western dramas starring BUCK JONES; Ewing Scott is directing . . . SAMMY WHITE, popular hooper of stage and screen, has been signed by WARNER BROS. for an important role in "SWING YOUR LADY", which is now in production under the direction of RAY ENRIGHT, with HUMPHREY BOGART and DOROTHY McNULTY in the leading roles, supported by Louise Fazenda, Frank McHugh, Allen Jenkins, Eddie Acuff and Nat Pendleton . . . "THE DIVORCE OF LADY X", MERLE OBERON'S first starring vehicle in Technicolor, has been completed at the ALEXANDER KORDA studios; the picture was directed by TIM WHELAN from a story by Lajos Biro; supporting cast includes Laurence Olivier, Binnie Barnes, Ralph Richardson and Morton Seltin; picture will be released in Canada by REGAL FILMS, and elsewhere by UNITED ARTISTS.

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — 2nd week — M-G-M's "Big City", starring Spencer Tracy and Luise Rainer.

TIVOLI—Manager D. Krendall — Ronald Colman in the Frank Capra production "Lost Horizon", a Columbia picture.

UPTOWN—Manager Jack Arthur — The Ritz Brothers in 20th Century-Fox's "Life Begins in College".

IMPERIAL—Manager Tom Daley — 2nd week — Universal's "100 Men and a Girl", starring Deanna Durbin, with Leopold Stokowski and Adolphe Menjou.

SHEA'S—Manager Jerry Shea — The Herbert Wilcox-RKO Radio production, "Victoria The Great", starring Anna Neagle and Anton Walbrook.

EGLINTON—Manager Bob Eves — Cary Grant and Constance Bennett in the Hal Roach-M-G-M production, "Topper". Also 20th Century-Fox's "Pigskin Parade", with Patsy Kelly.

HOLLYWOOD—Manager Raymond Allen — Columbia's "It's All Yours", starring Madeleine Carroll and Francis Lederer with Mischa Auer. Also Fred MacMurray and Frances Farmer in Paramount's "Exclusive".

FULL SPEED AHEAD on



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TIMELY DRAMA in the story of gallant men torn from their loved ones to face danger thousands of miles away in the strife-torn Orient.

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THRILLS in the series of unpredictable circumstances which climaxed the lives of ordinary everyday people and which might happen to anybody.

LAUGHS in the hilarious characterizations by the funniest troop of actors you've seen in a long time and which will "roll them in the aisles."

SUPERB ACTING by LESLIE BANKS, FLORA ROBSON, SEBASTIAN SHAW and the breath-taking lovely new star PATRICIA HILLIARD - - not to mention a host of other top-notch performers.

IN SHORT here is a picture with all the elements for box office success and perfect for a real exploitation campaign and tieups to make it

Farewell Again to Box Office Gloom !

A London Film Production. Directed by Tim Whelan.

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